

Michel Thomas[®] method

Portuguese

Advanced Course

Virginia Catmur

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Introduction

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What is the Michel Thomas Method?

The Michel Thomas Method* all-audio courses, published by Hodder Education, provide an accelerated method for language learning that is truly revolutionary. And they promise a remarkable educational experience that will make your learning both exciting and pleasurable.

How does the Method work?

The Method works by breaking a language down into its component parts, enabling learners to reconstruct the language themselves – to form their own sentences, to say what they want, when they want. Because you learn the language in small steps, you can build it up yourself to produce ever more complicated sentences.

**No books
No writing
Just confidence – in hours**

The Michel Thomas Method is 'in tune' with the way your brain works, so you assimilate the language easily and don't forget it! The Method teaches you through your own language, so there's no stress, and no anxiety. The teacher builds up the new language, step by step, and you don't move on till you've absorbed and understood the previous point. As Michel Thomas said, *'What you understand, you know, and what you know, you don't forget.'*

With parallels to the way you learnt your own language, each language is learnt in 'real-time' conditions. There is no need to stop for homework, additional exercises or vocabulary memorization.

*US patent 6,565,358

'Learning Spanish with Michel was the most extraordinary learning experience of my life – it was unforgettable.'

Emma Thompson

'Michel Thomas is a precious find indeed.'

The Guardian

The classroom situation on the recording lets you learn with others. You enjoy their success, and you learn from their mistakes. The students on the recordings are not reading from scripts and they have received no additional instruction or preparation – just the guidance you hear on the recording. You, as the learner, become the third student and participate actively in the class.

A very important part of the Michel Thomas Method is that full responsibility for your learning lies with the teacher, not with you, the pupil. This helps to ensure that you can relax, and feel confident, so allowing you to learn effectively.

You will enjoy the Method as it creates real excitement – you can't wait to use the language.

'There's no such thing as a poor student, only a poor teacher.'

Michel Thomas

What level of language will I achieve?

The Introductory and Foundation courses are designed for complete beginners. They make no assumption of a knowledge of any language other than English. They will give the beginner a practical and functional use of the

HOW ARE THE RECORDINGS BEST USED?

- **Relax!** Make yourself comfortable before playing the recording and try to let go of the tensions and anxieties traditionally associated with learning.
- **Do not write or take any notes.** Remove notebooks, pens, dictionaries and anything else associated with learning at school.
- **Do not try to remember.** While participating in the recording and afterwards, it is important that you do not try to memorize specific words or expressions. It is a basic principle of the Michel Thomas Method that the responsibility for the student's learning lies with the teacher. With the Michel Thomas Method as your teacher, your learning will be based on understanding, and what you understand you don't forget.
- **Interact fully with the recordings.** Use the pause button and respond out loud (or in a whisper, or in your head, if you are in a public place) before the students' responses. *This is essential.* You do not learn by repetition but by thinking out the answers to each question; it is by your own thought process that you truly learn.
- **Give yourself time to think.** The students on the recordings had all the time they needed to think out their responses. On the recordings their 'thinking time' has been cut in order to make full use of the recording time. You can take all the time you need (by using your pause button). The pause button is the key to *your* learning! To get you used to pausing the recording before the students' responses, bleeps have been added to the first few tracks. When you hear the bleep, pause the recording, think out and say your response, then release the pause button to hear the student's, then the teacher's, response.
- **Start at the beginning of the course.** Whatever your existing knowledge of the language you are learning, it is important that you follow the way that the teacher builds up your knowledge of the language.
- **Do not get annoyed with yourself if you make a mistake.** Mistakes are part of the learning process; as long as you understand why you made the mistake and you have the 'ahaa' reaction – 'yes, of course, I understand now' – you are doing fine. If you made a mistake and you do not understand why, you may have been daydreaming for a few seconds. The course is structured so that you cannot go on unless you fully understand everything, so just go back a little and you will pick up where you left off.
- **Stop the recording whenever it suits you.** You will notice that this course is not divided into lessons; you will always be able to pick up from where you left off, without the need to review.

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spoken language. They are also appropriate for anyone who has studied a language before, but has forgotten much of it or does not have confidence in speaking.

The Introductory course comprises the first two hours of the Foundation Course. The Advanced course follows on from the Foundation course and expands on structures touched on in the earlier course to improve your understanding and mastery of complex language.

The Michel Thomas Method teaches the everyday conversational language that will allow you to communicate in a wide variety of situations, empowered by the ability to create your own sentences and use the language naturally. You will absorb the vocabulary and grammatical structures and, in addition, will be introduced to elements of writing and reading.

How quickly can I learn with the Michel Thomas Method?

One of the most remarkable features of the Michel Thomas Method is the speed with which results are achieved. A knowledge of the language that will take months of conventional study can be achieved in a matter of hours with the Michel Thomas Method. The teacher masterfully guides the student through an instructional process at a very rapid rate – yet the process will appear informal, relaxed and unhurried. The teacher moves quickly between numerous practice sessions, which all build the learners' confidence in their ability to communicate in complex ways.

Because the Michel Thomas Method is based on understanding, not memorization, there is no set limit to the length of time that you should study the course. It offers immersion without strain or stress, and you will find the recordings are not divided into lessons, though the material has been indexed for your convenience. This means that you can stop and start as you please.

The excitement of learning will motivate you to continue listening and learning for as long a time as is practical for you. This will enable you to make progress faster than you ever imagined possible.

Who is the Michel Thomas Method for?

Anyone can learn a language with the Michel Thomas Method – and the wide diversity of Michel Thomas’s own students proves this. Not only did Michel instruct the rich and famous, but he also taught many so-called ‘hopeless cases’. For example, in 1997, Michel taught French to a group of sixteen-year-olds in north London who had been told they could never learn a language, and gave them the ability to use the new language far beyond their expectations – in just a week. Perhaps more importantly, he gave them the confidence to speak and a belief in, and the experience of, their own ability to learn.

Whatever your motivation for learning a language, the Michel Thomas Method quite simply offers the most effective method that is available.

What can I do next?

Try to speak with native speakers whenever possible, as this is invaluable for improving your fluency. Magazines, newspapers and podcasts (especially those which feature interviews) will give you practice in the most current and idiomatic language. Expose yourself to the language whenever you can – you will have firm foundations on which to build.

Build your vocabulary with the Vocabulary courses, which carry forward the Michel Thomas Method teaching tradition and faithfully follow Michel Thomas’s unique approach to foreign language learning. The series editor is Dr Rose Lee Hayden, Michel’s most experienced and trusted teacher. The courses remain faithful to the method Michel Thomas used in his earlier courses, with the all-audio and ‘building-block’ approach. The teacher builds on Michel’s foundations to encourage the student at home to build up their vocabulary in the foreign language, using relationships with English, where appropriate, or connections within the foreign language itself. The student takes part in the audio, following prompts by the teacher, as in Michel Thomas’s original Foundation and Advanced courses.

Who was Michel Thomas?



Michel with Grace Kelly

Michel Thomas (1914–2005) spent most of his childhood in Germany and France. He studied psychology at the Sorbonne (Paris) and at the University of Vienna. During the Second World War he fought for the French Resistance; after the war he worked for the U.S. army. His war-time experiences, including two years in concentration and labour camps and torture at the hands of the Gestapo, fuelled his passion for teaching languages, as a result of which he developed a uniquely effective language-teaching method that brought to his door celebrities (including Barbra Streisand and Emma Thompson), diplomats, academics and business executives from around the world. He established the first Michel Thomas Language Center in Beverly Hills in 1947, and continued to travel the world teaching languages for the rest of his life.

Whom did Michel Thomas teach?

People came from all over the world to learn a foreign language with Michel Thomas – because his method works. His students, numbering in the thousands, included well-known people from the arts and from the corporate, political and academic worlds. For example, he taught French to filmstar Grace Kelly prior to her marriage to Prince Rainier of Monaco.

Michel's list of clients included:

- *Celebrities:* Emma Thompson, Woody Allen, Barbra Streisand, Warren Beatty, Melanie Griffith, Eddie Izzard, Bob Dylan, Jean Marsh, Donald Sutherland, Mrs George Harrison, Anne Bancroft, Mel Brooks, Nastassja Kinski, Carl Reiner, Raquel Welch, Johnny Carson, Julie Andrews, Isabelle Adjani, Candice Bergen, Barbara Hershey, Priscilla Presley, Loretta Swit, Tony Curtis, Diana Ross, Herb Alpert, Angie Dickinson, Lucille Ball, Doris Day, Janet Leigh, Natalie Wood, Jayne Mansfield, Ann-Margaret, Yves Montand,

Kim Novak, Otto Preminger, Max von Sydow, Peter Sellers, François Truffaut, Sophia Coppola.

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- *Diplomats, dignitaries and academics:* Former U.S. Ambassador to France, Walter Curley; U.S. Ambassador to the U.N., Joseph V. Reed; Cardinal John O'Connor, Archbishop of New York; Anthony Cardinal Bevilacqua, Archbishop of Philadelphia; Armand Hammer; Sarah Ferguson, Duchess of York; Professor Herbert Morris, Dean of Humanities at UCLA; Warren Keegan, Professor of Business at Pace University in New York; Professor Wesley Posvar, former President of the University of Pittsburgh.

- *Executives from the following corporations:* AT&T International, Coca-Cola, Procter & Gamble, Chase Manhattan Bank, American Express, Merrill Lynch, New York Chamber of Commerce and Industry, Boeing Aircraft, General Electric, Westinghouse Electric, Bank of America, Max Factor, Rand Corporation, Bertelsmann Music Group-RCA, Veuve Clicquot Inc., McDonald's Corporation, Rover, British Aerospace.

Track listing

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CD1 Track 1

Introduction

Review of the present tense. Pronunciation: the 'o' in *comprar* ('to buy') is a nasal sound because of the 'm' that follows. In *porque é* the final 'e' of *porque* is pronounced like an 'ee' because it runs into the *é* that follows.

'the car' = *o carro*; 'a car' = *um carro*; pronunciation of the 'rr' (*carro*).

CD1 Track 2

'well' = *bem*: 'Paulo speaks Portuguese well' = *o Paulo fala bem português* (literally: 'the Paulo speaks well Portuguese').

Pronunciation: in *todos os dias* ('all the days' = 'every day') the final 's' of *todos* runs into the 'o' of *os* and sounds like a 'z', because an 's' between two vowels sounds 'z'.

CD1 Track 3

After verb forms ending in 'm', *o* and *a* ('it') change to *-no* / *-na*: 'they are selling it' = *vendem-no* (masculine thing), *vendem-na* (feminine thing); 'they are buying it' = *compram-nos* (plural masculine things), *compram-nas* (plural feminine things).

CD1 Track 4

Some verbs, instead of ending in *-o* (pronounced 'oo') in the present tense '1' form, end in *-ou* (pronounced 'ohw').

'to be' = *estar*; *ser*. Difference between *ser* and *estar*: *estar* indicates a temporary state, *ser* indicates something more permanent, e.g. *a Maria é bonita* ('Maria is a pretty girl!'); *a Maria está bonita* ('Maria is especially pretty today').

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'I am going' = *vou*; 'tomorrow' = *amanhã* (*ã* is a nasal sound because of the tilde ~); 'I am going to Lisbon tomorrow' = *vou a Lisboa amanhã*.

'nothing' = *nada*. In Portuguese, *nada* is used with a negative verb: *não vou comprar nada aqui* (literally: 'I'm not going to buy nothing here').

'I am sorry, but I don't know what it is' = *lamento, mas não sei o que é*.

CD1 Track 5

When referring to the fixed location of, for instance, a building or a city, the verb used in Portuguese is *ficar*; but to indicate a temporary state or location the verb used is *estar*: 'where is it?' = *onde está?*; (addressing *o senhor / a senhora*) 'how are you?' = *como está?* *Estar* is also used to express that an action that is going on right now: 'he is speaking' (at this very moment) = *ele está a falar* (literally: 'he is at to speak').

'something' = *algo*; 'he is (right now) preparing something for me' = *está a preparar algo para mim*. 'to prepare it' = *prepará-lo / prepará-la*. When you hook 'it' on to the full form of the verb (the infinitive), 'it' changes to '-lo' (masculine thing) / '-la' (feminine thing), and the 'r' of the infinitive falls away.

CD1 Track 6

'to do / make' = *fazer*; 'he does / makes' = *faz*; 'you do' (Roberto) = *fazes*; 'they / you (all) make' = *fazem*; 'to say / tell' = *dizer*; 'he / she / it says' = *diz*.

CD1 Track 7

lhe = 'to you' (*o senhor / a senhora*) and also 'to him / to her': (addressing *o senhor / a senhora*) 'why don't you tell him where it is?' = *porque não lhe diz onde está?*

'to want' = *querer*; 'I want' = *quero*; 'you want / he / she / it wants' = *quer*; 'he wants it' = *quere-o / quere-a*; 'so / like that' = *assim*; (addressing *o*

senhor / a senhora 'why do you want it that way?' = *porque o quer assim?*; 'they / you (all) want' = *querem*; (addressing Roberto) 'you want' = *queres*; 'when do you want to buy it?' = *quando queres comprá-lo?*

CD1 Track 8

'you (*o senhor / a senhora*) go / he / she / it goes / are / is going' = *vai*;
(addressing Roberto) 'you go / are going' = *vais*.

In Portuguese many prepositions (like 'to', 'in', 'of') contract with *o* and *a* (= 'the'): 'to the' = *a + o = ao* (masculine form); *a + a = à* (feminine form); *a + os / as = aos / às*; *de + o = do* (masculine); *de + a = da* (feminine).

'to see' = *ver*; 'tonight' = *esta noite* (literally: 'this night'); 'they are going to see it tonight' = *vão vê-lo esta noite*; 'and' = *e*; 'and they are going to buy it tomorrow' = *e vão comprá-lo amanhã*; 'later' = *mais tarde* (literally: 'more late'): (addressing a group) 'are you going to see it later?' = *vão vê-lo mais tarde?*

CD1 Track 9

'to have' = *ter*; 'I have it for you (*o senhor*)' = *tenho-o para o senhor*; 'you have (*o senhor / a senhora*) / he / she / it has' = *tem*; 'he has it' = *tem-no*; 'she doesn't have it' = *não o tem*; (addressing Roberto) 'you have' = *tens* (in Portuguese you cannot have an 'm' and a 's' together so they become 'ns'); 'to have to' = *ter de* (literally: 'to have of'); (addressing Roberto) 'you have to be here later' = *tens de estar aqui mais tarde*; 'you (all) / they have' = *têm*; 'they have to have it tomorrow' = *têm de tê-lo amanhã*.

'to come' = *vir*; 'they want to come to Lisbon' = *querem vir a Lisboa*; 'I come' = *venho*; 'you come (*o senhor / a senhora*) / he / she / it comes' = *vem*.

'a week' = *uma semana*; 'the week' = *a semana*; 'next week' = *a semana que vem* (literally: 'the week that comes'); 'in the' = *em + o = no*

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(masculine); *em + a = na* (feminine); 'he comes to Lisbon next week' = *ele vem a Lisboa na semana que vem* (literally: 'he comes to Lisbon in the week that comes'); 'the year' = *o ano*; 'next year' = *o ano que vem*; 'he comes to Lisbon next year' = *vem a Lisboa no ano que vem*; 'you (all) / they come' = *vêm*; 'they come / are coming to Portugal next year' = *vêm a Portugal no ano que vem*.

'to start' = *começar*; (addressing *o senhor / a senhora*) 'why don't you start?' = *porque é que não começa?*; (addressing a group) 'why don't you start?' = *porque é que não começam?*; 'I start now' = *começo agora*; (addressing Roberto) 'why don't you start?' = *porque é que não começa?*

CD1 Track 10

'we start' = *começamos*; 'we have' = *temos*; 'we come' = *vimos*; 'we go' = *vamos*; 'let's go!' = *vamos!* When the 'we' form of the verb is followed by the pronouns 'it' or 'them' the 's' of *-mos* is dropped and an 'l' is added to the pronoun: 'we buy it' = *compramo-lo / compramo-la*.

'to lift' = *levantar*; 'myself' = *me*; 'I lift myself up' = 'I get up' = *levanto-me*; (addressing Roberto) 'you / yourself' = *te*; 'you get up' = *levantas-te*; 'at what time do you get up?' = *a que horas te levantas?*; 'I understand you' = *compreendo-te*.

se = 'oneself / himself / herself / itself / yourself (*o senhor / a senhora*) / themselves / yourselves': 'to get up' = *levantar-se* (literally: 'to lift oneself up'); 'he gets (himself) up' = *levanta-se*; 'us / ourselves' = *nos*; 'we get up late' = *levantamo-nos tarde*. (The 's' of '*-mos*' is dropped because of the 'nos' that follows.)

'we' = *nós* (used for emphasis): '**we** don't want it' = *nós não o queremos*.

'with me' = *comigo*; 'with you' (Roberto) = *contigo*; 'with us' = *connosco*; 'she comes / she's coming with us tomorrow' = *ela vem connosco amanhã*.
Pronunciation: the 's' of *connosco* sounds like 'sh'.

CD2 Track 1

The key sounds for the present tense are: *a* on the -ar track and *e* on the other tracks. If you switch tracks (from *a* to *e* and *e* to *a*), you are in the command tense (the imperative): (addressing *o senhor / a senhora*) 'buy the house!' = *compre a casa!*; 'don't buy it (a masculine / feminine thing)! = *não o compre! / não a compre!*; (addressing a group) 'don't buy it!' = *não o comprem!*

In the positive command to Roberto ('tu' form), you do not switch tracks; you just drop the 's': 'buy the house!' = *compra a casa!* In the negative command, though, you do switch tracks and you keep the 's': 'don't buy it!' = *não o compres! / não a compres!*

'to call' (on the phone) = *ligar*; (addressing Roberto) 'ring me tomorrow' = *liga-me amanhã*; (addressing *o senhor / a senhora*) 'ring me tomorrow' = *ligue-me amanhã*; (addressing *o senhor / a senhora*) 'don't ring me today' = *não me ligue hoje*; (addressing Roberto) 'don't ring me today' = *não me ligue hoje*.

'to bring' = *trazer*; 'I bring' = *trago*; 'you (all) bring' = *trazem*; 'you (*o senhor / a senhora*) bring / he / she / it brings' = *traz*. Pronunciation: a 'z' at the end of a word sounds like a 'sh' but otherwise is pronounced 'z'. (addressing Roberto) 'you bring' = *trazes*; 'are you bringing something for me?' = *trazes algo para mim?*

'to do / make' = *fazer*; 'I do / make' = *faço*; (addressing *o senhor / a senhora*) 'what are you doing?' = *o que faz?*

CD2 Track 2

In the command tense the 'ço-go' verbs turn into 'ça-ga': (addressing *o senhor / a senhora*) 'do it now!' = *faça-o agora!*; 'tell him that I am bringing it' = *diga-lhe que o trago*; (talking to a group) 'bring it now!' = *tragam-no agora!*; (addressing Roberto) 'don't do it now!' = *não o faça agora!*; 'don't tell me anything now!' = *não me diga nada agora!*

'to know' = *saber*; (addressing *o senhor / a senhora*) 'do you know it?' =

sabe-o! (addressing Roberto) 'you know' = *sabes*; 'do you know it?' = *sabe-lo?* As happens in the 'we' form, with the Roberto form the 's' is dropped before 'it' and the 'it' becomes *-lo / -la*.

CD2 Track 3

'all' (from 'every day' / 'all the days') = *todo*; 'everything' = *tudo*; 'they know everything' = *sabem tudo*; 'we know everything' = *nós sabemos tudo*; 'we know it' = *sabemo-lo*; 'I know' = *sei*; 'I know nothing' = *não sei nada*.

In Portuguese, there are two verbs for 'to know'. One is for knowledge of a fact (*saber*); the other is for acquaintance with a person or place (*conhecer*): 'to know' (a person) = *conhecer*; 'I know' = *conheço*; 'I don't know him / her' = *não o / a conheço*.

CD2 Track 4

The '-nho' verbs ('I come' = *venho*; 'I have' = *tenho*; 'I put' = *ponho*) turn in to '-nha' in the command form: (addressing *o senhor / a senhora*) 'come with me tomorrow!' = *venha comigo amanhã!*

'to put' = *pôr*; (addressing *o senhor / a senhora*) 'put it here!' = *ponha-o aqui!*; 'don't put it here!' = *não o ponha aqui!* Pronunciation: the end of *ponha* runs into *aqui*.

You can avoid the command tense by using 'can you?' = *pode?* (from *poder* = 'to be able to'): (addressing *o senhor / a senhora*) 'can you have it ready for me tomorrow?' = *pode tê-lo pronto para mim amanhã?*

'I can' = *posso*.

'I am English' = *sou inglês* (masculine), *sou inglesa* (feminine). In Portuguese, the words for 'my', 'your', etc., also change to agree with the person or thing they are describing, like *inglês / inglesa*, and you add 'the' in front of them: 'my' (one feminine thing or female person) = *a minha*; 'my house' = *a minha casa* (literally: 'the my house'). The plural is formed by adding 's': 'my friends' (more than one female friend) = *as minhas amigas*.

'at home' = *em casa* (literally: 'in house'); 'to stay' = *ficar*; 'my friends are staying a week' (female friends) = *as minhas amigas ficam uma semana*.

'my' describing a masculine thing or person = *o meu* ('the my'); 'my friend' (referring to a male friend) = *o meu amigo*; 'my friends' (referring to a mixed group of friends or more than one male friend) = *os meus amigos*; 'my friends are not at home today' = *os meus amigos não estão em casa hoje*.

CD2 Track 5

'your' (*o senhor / a senhora*) / 'his' / 'her' / 'your' (as a group) / 'their' (for a masculine thing) = *o seu*. The feminine form is *a sua*.

CD2 Track 6

'until' = *até*; 'until tomorrow' = *até amanhã* (as a farewell, it is equivalent to 'see you tomorrow'); 'her friend is busy until tomorrow' (female friend) = *a sua amiga está ocupada até amanhã*; 'until next week' = *até à semana que vem*; 'her friends are staying in Lisbon until next week' (several female friends) = *as suas amigas ficam em Lisboa até à semana que vem*.

If you need a clarifier for 'his' / 'her' / 'its' you use the forms *dele / dela* ('of he' / 'of she' / 'of it'); 'her friend' ('the (male) friend of she') = *o amigo dela*. For 'their' you just add an 's' to *dele / dela*: 'their friends' ('the (male) friends of them (males)') = *os amigos deles*.

CD2 Track 7

'your' (Roberto, informal you) = *o teu / a tua*: 'where is your house?' = *onde fica a tua casa?*; 'your friend knows everything' (female friend) = *a tua amiga sabe tudo*; 'yes, we know your friends' (mixed group of friends) = *sim, conhecemos os teus amigos*.

'to go out' = *sair*; 'I am leaving / I leave' = *saio*; 'you leave / are leaving' (*o senhor / a senhora*) / he / she / it leaves / is leaving' = *sai*.

'you put' (*o senhor / a senhora*), 'he / she / it puts' = *põe*. Pronunciation: the tilde (~) always indicates that it is a nasal sound; (addressing Roberto) 'you put / are putting' = *pões*; 'why don't you put it here?' = *porque que é que não o pões aqui?*; 'you (all) put / are putting'; 'they put / are putting' = *põem*; 'where are you putting it?' = *onde o põem?*

CD2 Track 8

For the positive command to Roberto in the '-nho' and 'ço-go' verbs you use the ordinary (not command) form for 'you / he / she / it': 'tell me now!' (addressing Roberto) = *diz-me agora!* (pronunciation: here the 'z' of *diz* sounds like 's' of 'measure' because it is followed by an 'm'); 'come with me!' = *vem comigo!*; 'have it with you!' = *tem-no contigo!*; 'put it here!' = *põe-no aqui!* (here, the 'it' becomes '-no' because of the nasal sound that precedes); 'don't come!' = *não venhas!*; 'come!' = *vem!*; 'don't put it here!' = *não o ponhas aqui!*

CD2 Track 9

There are three ways of indicating the future in Portuguese: one is to use the ordinary present tense ('my friend calls you later' = *a minha amiga liga-lhe mais tarde*) together with a future time reference (e.g. 'later', 'tomorrow'), another is to use 'going to' ('my friend is going to call you later' = *a minha amiga vai ligar-lhe mais tarde*), and the third is to go to the whole verb (infinitive form) and hit the ending 'r' with *-ei, -ás, -á, -emos, -ão*.

'to speak' = *falar*; 'I will speak' = *falarei*; 'to eat' = *comer*; 'they will eat' = *comerão*; 'to depart / leave' = *partir*; 'we will leave tomorrow' = *partiremos amanhã*; 'to come' = *vir*; 'you (*o senhor / a senhora*) he / she / it will come' = *virá*; (addressing Roberto) 'you will come' = *virás*.

'home / towards home' (as in 'come home') = *para casa*; 'he will come home later' = *virá para casa mais tarde*.

In writing you'll see a 'pronoun sandwich' when you put the pronoun after the verb with the future tense: 'I will buy it' = *comprar + it + ei* (ending for

future) = *comprá-lo-ei*; 'I will sell it' = *vendê-lo-ei*. In spoken Portuguese these forms are avoided and what you hear is the 'going to' form: *vou vendê-lo*.

For the 'ço-go' verbs (*fazer*, *dizer* and *trazer*) in the future you do not use the whole verb; rather you drop the '-zer' and add *-rei*, *-rás*, *-rá*; *-remos*, *-rão* to what is left: 'to do' = *fazer*; 'I will do' = *farei*; (addressing Roberto) 'you will do' = *farás*; 'we will do' = *faremos*; 'to tell' = *dizer*; 'I will tell' = *direi*; 'he will tell' = *dirá*; 'what will your friends say to him?' ('your' = *do senhor / da senhora*) = *o que lhe dirão os seus amigos?* (literally: 'what to him will say your friends?').

'it is necessary' = *é necessário*; 'it will be necessary' = *será necessário*; 'it will be necessary to do it this way' = *será necessário fazê-lo assim*; 'to have' = *ter*; 'they will have' = *terão*.

'for next week' = *para a semana que vem*; 'they won't have it ready for next week' = *não o terão pronto para a semana que vem*.

'to hope' / 'to wait' = *esperar*; (addressing Roberto) 'I will wait for your friends here' = *esperarei os teus amigos aqui*.

CD2 Track 10

For 'would', the conditional, 'I would buy', you hit the 'r' ending of the infinitive with *-ia*, *-ias*, *-ia*, *-íamos*, *-iam*: 'it would be necessary' = *seria necessário*; 'it wouldn't be possible that way' = *não seria possível assim*.

The 'woulds' for the 'ço-go' verbs are formed in the same way as for the future, from *fa-*, *di-* and *tra-*: 'I would do the translation today, but I don't have time' = *faria a tradução hoje, mas não tenho tempo*.

With the conditional in Portuguese, there's the same pronoun sandwich as for the future tense: 'I would do it' = *fá-lo-ia*.

'to like' = *gostar de* (literally: 'to like of'); 'this' (in general) = *isto*; 'I like to do this' = *gosto de fazer isto*; *disto* = *de + isto* ('of this'): (addressing a group) 'do you like this?' = *gostam disto?*; 'would you like this?' = *gostariam disto?*

'to need' = *precisar de* (literally: 'to need of'): 'I need it' = *preciso dele / preciso dela*: (addressing *o senhor / a senhora*) 'do you need this now?' = *precisa disto agora?*; 'do you need it now?' = *precisa dele agora?*

'the book' = *o livro*; 'a book' = *um livro*; 'this book' = *este livro*; 'the night' = *a noite*; 'a night' = *uma noite*; 'this night' = *esta noite*. *deste* = *de + este* ('of this'): (addressing *o senhor / a senhora*) 'will you need this book next week?' = *precisará deste livro na semana que vem?*

CD2 Track 11

For the past, we take off the '-ar' / '-er' / '-ir' and, for 'I', hit the endings *-ei* (-ar track) or *-i* (not -ar track). For 'he', 'she', 'it' or 'you' (*o senhor / a senhora*) hit the endings *-ou* for '-ar' verbs, *-eu* for '-er' verbs and *-iu* for '-ir' verbs: 'I bought / have bought' = *comprei*. 'yesterday' = *ontem*; 'I bought it yesterday' = *comprei-o ontem*; (addressing *o senhor / a senhora*) 'when did you buy it?' = *quando o comprou?*

'I sold' = *vendi*; 'I have left' = *parti*; 'she left' = *partiu*; 'you (*o senhor / a senhora*) / he / she / it sold' = *vendeu*; 'we left Brazil yesterday' = *partimos do Brasil ontem* (literally: 'we left of the Brazil yesterday'); 'last night' = *ontem à noite* (literally: 'yesterday at the night'); 'we didn't eat anything last night' = *não comemos nada ontem à noite*.

For 'you all' and 'they' in the past you add *-am* to the whole verb: *compraram, venderam, partiram*: 'they sold it' = *venderam-no*; 'why did they leave? / why have they left?' = *porque partiram?*

For the past for 'you' Roberto you add *-aste, -este, -iste* to the whole verb after taking off the '-r': *compraste, vendeste, partiste*: (addressing Roberto) 'why did you sell it?' = *porque o vendeste?*; 'when did you leave?' = *quando partiste?*

CD2 Track 12

'to lose' = *perder*; 'I have lost' = *perdi*; 'I have lost it' = *perdi-o*; (addressing *o senhor / a senhora*) 'when did you lose it?' = *quando o perdeu?*; (addressing Roberto) 'when did you lose it?' = *quando o perdeste?*

'to write' = *escrever*; 'he wrote me...' = *escreveu-me...*; (addressing *o senhor / a senhora*) 'why didn't you write / haven't you written to me?' = *porque não me escreveu?*

'two' = *dois* (masculine) / *duas* (feminine): 'two hours' = *duas horas*; 'two days' = *dois dias*; 'ago' = *há*; 'to arrive' = *chegar*; 'we arrived two hours ago' = *chegámos há duas horas*; 'to wait' = *esperar*; 'they waited for two days' = *esperaram dois dias*.

'yet' / 'still' = *ainda* ; 'not yet' = *ainda não*; 'my friends have not arrived yet' = *os meus amigos ainda não chegaram* (literally: 'the my friends still not arrived').

'with' = *com*; 'a few' = *uns* (masculine) / *umas* (feminine): 'they stayed with my friends a few days' = *ficaram com os meus amigos uns dias*; 'I stayed' = *fiquei*; 'I didn't stay very long / much time' = *não fiquei muito tempo*.

'already' = *já*; 'they've already gone out' = *já saíram*; 'he's already eaten everything' = *já comeu tudo*; 'we've already bought it' = *já o comprámos*. With *já* the 'it' also comes before the verb, as with *não, que*, etc.

CD3 Track 1

'to excuse' (as in 'excuse me') = *desculpar*; 'excuse me!' (addressing *o senhor / a senhora*) = *desculpe!*; *desculpe-me!*; 'excuse me!' (addressing Roberto) = *desculpa!*; *desculpa-me!*; 'excuse me!' (addressing a group) = *desculpem!*; *desculpem-me!*

'that' (in general) = *isso*; 'I want that!' = *quero isso!*; 'that book' = *esse livro*; 'that house' = *essa casa*. For the plural add 's': 'those cars' = *esses carros*.

'our house' = *a nossa casa* ; 'our car' = *o nosso carro*; 'a few more days' = *mais uns dias* (literally: 'more some days'); 'our friends are going to stay here (still) a few more days' = *os nossos amigos vão ficar aqui ainda mais uns dias*; 'in our house' = *na nossa casa*; 'in this city' = *nesta cidade*.

'there is / there are' = *há*; 'in this city there are many people' = *nesta cidade há muita gente*.

'these days / nowadays' = *nestes dias*; 'nowadays we like to stay at home' = *nestes dias gostamos de ficar em casa*.

CD3 Track 2

'I am' = *sou*, 'you (*o senhor / a senhora*) are / he / she / it is' = *é*, 'you (Roberto) are' = *és*, 'we are' = *somos*, 'you (all) / they are' = *são*; (addressing Roberto) 'are you from London?' (literally: 'are you of London?') = *és de Londres?*; 'where are you from?' = *de onde és?* (literally: 'from where are you?'). Pronunciation: the 'e' of *de* runs into *onde* and so sounds like an 'ee'.

'to see' = *ver*; 'I see' = *vejo*; 'I see that our friends haven't arrived yet' = *vejo que os nossos amigos ainda não chegaram*; 'I can't see anything' = *não vejo nada* (literally: 'I don't see nothing'); 'you (*o senhor / a senhora*) see' / 'he / she / it sees' = *vê*; 'you (all) see' = *vêem*; 'do you see anything?' = *vêem algo?* (literally: 'do you see something?'); 'we see' = *vemos*; 'we see everything' = *vemos tudo*.

CD3 Track 3

'I said / told' = *disse*: 'I told him something yesterday' = *disse-lhe algo ontem*; 'you (*o senhor / a senhora*) he / she / it said' = *disse*; 'you said / told' (Roberto) = *disseste*; 'we said' = *dissemos*; 'you (all) / they said' = *disseram*.

CD3 Track 4

'I made' / 'I have made' = *fiz*; 'what have you done Roberto?' = *o que fizeste Roberto?*; 'we didn't do anything' ('we did nothing') = *não fizemos nada*; 'they made it for her' = *fizeram-no para ela*; 'you (*o senhor / a senhora*) / he / she / it did' = *fez*; 'we did it' = *fizemo-lo / fizemo-la*; 'I did it yesterday' = *fi-lo / fi-la ontem*. When followed by 'it' the 'z' drops and the 'it' becomes *-lo* (masculine) / *-la* (feminine).

CD3 Track 5

'I put' = 'you (*o senhor / a senhora*) / he / she / it put' = *pôs*: 'there' = *ali*;
 'I didn't put it there' = *não o pus ali*; 'where did you put it (Roberto)?' =
onde o puseste?; 'we put it here' = *pusemo-lo aqui*; 'they / you (all) put' =
puseram; (addressing a group) 'where did you put everything?' = *onde*
puseram tudo?; 'he put something here' = *pôs algo aqui*.

'I wanted' = *quis*; 'you (*o senhor / a senhora*) / he / she / it wanted' = *quis*;
 'I didn't want it' = *não o quis*; 'he didn't want it' = *não o quis*; 'what did you
 want, Roberto?' = *o que quiseste, Roberto?*; 'we didn't want anything' = *não*
quisemos nada; 'we wanted it' = *quisemo-lo*; 'they wanted' = *quiseram*.
 Pronunciation: the 's' of *quis* sounds like 'sh' but in the other forms, like
quiseste, since it is between two vowels, it is pronounced 'z'.

'I brought' = *trouxe* (pronounced 'trosh'); 'you (*o senhor / a senhora*) / he /
 she / it brought' = *trouxe*; 'they brought / have brought' = *trouxeram*; 'we
 didn't bring anything' = *não trouxemos nada*.

CD3 Track 6

'I had' = *tive*; 'I was' = *estive*; 'where were you, Roberto?' = *onde estiveste*,
Roberto?; 'we were at home' = *estivemos em casa*; (addressing a group)
 'where were you?' = *onde estiveram?*; 'I didn't have anything to do' = *não*
tive nada para fazer; 'we didn't have anything to do' = *não tivemos nada*
para fazer; 'you (*o senhor / a senhora*) / he / she / it was' = *estive*; 'you (*o*
senhor / a senhora) / he / she / it had' = *teve*: 'he was here' = *estive aqui*;
 'he had to do something' = *teve de fazer algo*; 'he was here and had to do
 it' = *estive aqui e teve de fazê-lo*.

CD3 Track 7

'I was able to' / 'I could' = *pude* (from *poder*); 'I was able to do it' = *pude*
fazê-lo; 'were you able to do it, Roberto?' = *pudeste fazê-lo, Roberto?*; 'we
 weren't able to do anything' = *não pudemos fazer nada*; (addressing a
 group) 'when were you able to do it?' = *quando puderam fazê-lo?*; 'you (*o*
senhor / a senhora) / he / she / it could' = *pôde*.

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In the past tense, *ver* ('to see') behaves just like an '-ir' verb, so it follows *partir*: 'I saw it there' = *vi-o ali*; (addressing a group) 'what did you see?' = *o que viram?*; 'we saw everything' = *vimos tudo*; (addressing Roberto) 'what did you see?' = *o que é que viste?*; 'you (*o senhor / a senhora*) / he / she / it saw' = *viu*: 'he didn't see anything' = *não viu nada*.

ser (permanent 'to be') and *ir* ('to go') are exactly the same in the past tense: 'you (*o senhor / a senhora*) / he / she / it went / was' = *foi*; 'I went / was' = *fui*; 'we went / were' = *fomos*; 'you all / they went / were' = *foram*: 'why did you go, Roberto?' = *porque é que foste, Roberto?*; 'we went to Brazil' = *fomos ao Brasil*; 'I went home yesterday' = *fui para casa ontem*; 'the document was prepared' = *o documento foi preparado*.

'I came' = *vim*; 'you (*o senhor / a senhora*) / he / she / it came' = *veio*; 'you (Roberto) came' = *vieste*; 'why did you come yesterday, Roberto?' = *porque vieste ontem, Roberto?*; 'they came and they saw it' = *vieram e viram-no*; 'I came yesterday' = *vim ontem*.

'who' = *quem*; (addressing *o senhor*) 'who came with you?' = *quem veio com o senhor?*; (addressing Roberto) 'who came with you?' = *quem veio contigo?*

CD3 Track 8

'to accept' = *aceitar*; 'why did he accept it?' = *porque o aceitou?*; (addressing a group) 'why did you accept it?' = *porque é que o aceitaram?*

'to leave' (something behind) = *deixar*; 'I left something for you' (*o senhor*) = *deixei algo para o senhor*; 'message' = *mensagem*; 'I left a message for you' (*o senhor*) = *deixei uma mensagem para o senhor*; 'I left a message for you, Roberto' = *deixei uma mensagem para ti, Roberto*.

'to spend time' = *passar tempo*; 'we didn't spend a lot of time in their house' = *não passámos muito tempo na sua casa*.

acabar de = 'to have just done something', 'to finish': 'I have just spent two days with him' = *acabo de passar dois dias com ele*; 'we have just gone out / left' = *acabamos de sair / partir*; 'he finished' = *acabou*; 'he finished eating and left home' = *acabou de comer e saiu de casa*.

CD3 Track 9

'I was waiting', 'you were waiting' etc. express a continuous action in the past. Because '-ing' is preceded by 'was' or 'were', Michel Thomas called it the 'w-ing' tense. In Portuguese, to express 'was / were + -ing' you use the endings *-ava, -avas, -ávamos, -avam* on the '-ar' track: 'I was waiting' = *esperava*; (*o senhor / a senhora*) 'you were preparing it' = *preparava-o*; (Roberto) 'you were preparing it' = *preparava-lo*; 'they were preparing it' = *preparavam-no*.

For the the '-er' and '-ir' verbs use *-ia, -íamos* and *-iam*: 'I was eating' = *comia*; 'I was leaving / going out' = *saía*.

The 'ço-go' verbs behave normally in this tense: 'I was doing it' = *fazia-o*; (addressing Roberto) 'what were you doing?' = *o que fazias?*; 'they were doing something' = *faziam algo*; 'I was saying' = *dizia*; 'he was telling me how to do it' = *dizia-me como fazê-lo*.

CD3 Track 10

'I wanted' = *queria*; (addressing *o senhor / a senhora*) 'I wanted to know where you were' = *queria saber onde estava*; 'I was in Lisbon' = *estava em Lisboa*; 'to go' = *ir*; 'I was going' = *ia*; 'I was going to buy it' = *ia comprá-lo*; (addressing *o senhor / a senhora*) 'where were you going to buy it?' = *onde ia comprá-lo?*; 'where were you going to buy it, Roberto?' = *onde ias comprá-lo, Roberto?*

'we used to speak Portuguese with him' = *falávamos português com ele*; 'they used to speak English' = *falavam inglês*; 'I was able / could' = *podia*; 'they spoke English whenever they were able to' = *falavam inglês quando podiam*.

CD3 Track 11

The w-ing tense (*-ava, -ia*) expresses a continuous action and can be seen as a straight line in the past; the other past tense (*-ou, -eu, -iu*) expresses a one-off action and so will be referred as the 'dot' past.

'I wanted' = *queria*; 'they wanted' = *queriam*; (addressing a group) 'when did you want to go out?' = *quando queriam sair?*

'to live' = *viver*; 'I used to live' = *vivia*; 'he used to write to me every day when he lived in Brazil' = *escrevia-me todos os dias quando vivia no Brazil*; 'whenever I went to London I would / I used to buy something for my friend' (male friend) = *quando ia a Londres comprava algo para o meu amigo*; 'when I went to London I bought something for my friend' (male friend) = *quando foi a Londres comprei algo para o meu amigo*.

CD4 Track 1

'I had' / 'you (*o senhor / a senhora*) / he / she / it had' = *tinha*; 'I was hungry' = *tinha fome*; 'they had a house in London' = *tinham uma casa em Londres*.

'I came' / 'you (*o senhor / a senhora*) / he / she / it came' = *vinha*; 'he came here every year' = *vinha aqui todos os anos*; 'always' = *sempre*; *neste* = *em* + *este* ('of this'): 'we would always come to dine in this restaurant' = *vinhamos sempre jantar neste restaurante* (literally: 'we came always to dine in this restaurant').

'I put / used to put' = *punha*; 'he always used to put his books here' = *punha sempre os seus livros aqui*.

'Maria was pretty' = *a Maria era bonita*; 'so' (as in 'so pretty') = *tão*; 'Maria was so pretty' = *a Maria era tão bonita*; 'Maria was (looking) so pretty yesterday' = *a Maria estava tão bonita ontem*.

CD4 Track 2

Because they tend to express a continuous state in the past, rather than a one-off action, verbs like 'to know', 'to have', 'to be', 'to want' are normally used in the w-ing tense, rather than the dot past: (addressing *o senhor / a senhora*) 'I didn't know that you were going to arrive today' = *não sabia que ia chegar hoje*; 'I didn't have time' = *não tinha tempo*; 'I was very busy yesterday' = *estava muito ocupado / ocupada ontem*; 'I wanted to do it' = *queria fazê-lo*; 'they wanted to buy it' = *queriam comprá-lo*.

'last' = *passado*: 'last year' = *no ano passado* (literally: 'in the year past');
 'last week' = *na semana passada*: 'we had a house in Portugal but we sold it last year / last week' = *tínhamos uma casa em Portugal mas vendemo-la no ano passado / na semana passada*.

CD4 Track 3

'could' in English means both 'would be able' and 'was able': 'I couldn't do it' ('I wasn't able to do it') = *não podia fazê-lo*; 'I couldn't do it' ('I would not be able to do it') = *não poderia fazê-lo*.

'too' (as in 'too tired') = *demasiado*; 'I couldn't do anything because I was too tired' = *não podia fazer nada porque estava demasiado cansado / cansada*.

'to have to' / 'must' = *dever*; 'I have to' / 'I must' / 'I owe' = *devo*; 'I must do it' = *devo fazê-lo*; 'how much do I owe?' = *quanto devo?*; 'I will have to do it' = *deverei fazê-lo*.

CD4 Track 4

To say, for instance, 'I had bought', you have to 'dive' into the past of *comprar* and for 'had' use the 'w-ing' past, *tinha*. For '-ar' verbs the diving past is formed by going to the whole verb, taking off the '-ar' and replacing it by *-ado*: *comprar* > *comprado*; *preparar* > *preparado*. 'I had bought' = *tinha comprado*; 'I had bought it' = *tinha comprado-o / tinha-o comprado*.

'to ask' = *perguntar*; 'he asked me where I had bought it' = *perguntou-me onde o tinha comprado*.

CD4 Track 5

The '-er' / '-ir' verbs dive into *-ido*: *partir* > *partido*; *vender* > *vendido*: 'he had already left' = *já tinha partido*; 'he had sold it' = *tinha-o vendido / tinha vendido-o*.

'I would have gone' = *teria ido*; 'we would have gone with you but it was late' (addressing Roberto) = *teríamos ido contigo mas era tarde*.

CD4 Track 6

Some verbs do not dive into *-ido* or *-ado*: *fazer* > *feito*; *ver* > *visto*; *dizer* > *dito*; *ser* > *sido*; *pôr* > *posto*: 'made in Portugal' = *feito em Portugal*; 'I had seen it' = *tinha-o visto / tinha visto-o*; 'I would have said everything' = *teria dito tudo*; 'it would have been possible' = *teria sido possível*; 'I would have put' = *teria posto*; 'to do the shopping' = *fazer as compras*; 'purchases' = *compras*; 'I would have put the shopping here' = *teria posto as compras aqui*.

'I would buy' = *compraria*; 'I would have bought' = *teria comprado*; 'if' = *se*: 'he wanted to know if I would buy his car' = *queria saber se compraria o seu carro*.

'to have bought' = *ter comprado*; 'I could have bought it last year' = *poderia tê-lo comprado no ano passado*; 'I would have bought something' = *teria comprado algo*.

CD4 Track 7

'I should buy it' = *devia comprá-lo*; 'I should have bought it' = *devia tê-lo comprado*; 'I could have bought it' = *poderia tê-lo comprado*; 'I would have bought something' = *teria comprado algo*; 'I could have bought something' = *poderia ter comprado algo*.

'you should have told me' = *devia têr-me dito*; 'you could have told me' ('would have been able') = *poderia ter-me dito / poderia-me ter dito*; 'you could (were able to) have told me' = *podia ter-me dito / podia-me ter dito*.

CD4 Track 8

The subjunctive is what you use when there is a doubt as to something happening. The subjunctive is used for the command tense, because when you give an order you cannot be sure that it'll be carried out. The subjunctive is used a lot more in Portuguese than in English.

(addressing *o senhor / a senhora*) 'it's important that you buy the book' = *é importante que compre o livro* ('you buy' is here in the subjunctive).

(addressing *o senhor / a senhora*) 'it is important that you ring me' = *é importante que me ligue* (as *que* is a joining word, the *me* comes before the verb).

(addressing *o senhor / a senhora*) 'it is not necessary that you leave' = *não é necessário que parta*; 'it is not possible that you come with me tomorrow' = *não é possível que venha comigo amanhã*.

In Portuguese, you cannot say 'I want you to write to me'; you have to say 'I want that you write to me': (addressing *o senhor / a senhora*) 'I want you to write to me every day' = *quero que me escreva todos os dias*; 'what do you want me to write to him?' = *o que quer que lhe escreva?*; (addressing Roberto) 'I want you to do it' = *quero que o faça*; (addressing *o senhor / a senhora*) 'why don't you want me to tell him everything?' = *porque não quer que lhe diga tudo?*

CD4 Track 9

'I hope that he comes / will come' = *espero que venha*; 'we hope that they will stay at home' = *esperamos que fiquem em casa*; (addressing *o senhor / a senhora*) 'I hope that you can come' = *espero que possa vir*; (addressing *o senhor / a senhora*) 'it is necessary for you to arrive tomorrow' = *é necessário que chegue amanhã*. If you do not want to be specific about the person, you can use the full form of the verb: 'it is necessary to arrive tomorrow' = *é necessário chegar amanhã*.

CD4 Track 10

If you want to avoid the subjunctive **and** specify the person, you can use the full form of the verb (infinitive) plus an ending to personalise it (*-mos* ending for 'we'; *-es* for 'you Roberto', *-em* for 'you all' / 'they'): 'it is necessary for us to arrive tomorrow' = *é necessário que cheguemos amanhã* (subjunctive) / *é necessário chegarmos amanhã* ('personalised' infinitive); (addressing Roberto) 'it is necessary for you to arrive tomorrow' = *é necessário chegares amanhã*; 'for you to buy this you have to go to Lisbon' = *para comprares isto terás de ir a Lisboa*; (addressing a group)

'for you to buy this you will have to go to Lisbon' = *para comprarem isto terão de ir a Lisboa*.

For 'I' and 'you (*o senhor / a senhora*) / he / she / it', the form is the same as the 'to' form (no ending) so you have to add a clarifier: 'for him to know' = *para ele saber*; 'I rang him so that he would know where I was' = *liguei-lhe para ele saber onde estava*.

'to find' = *encontrar*: 'he rang me so that I would / for me to know where to find it' = *ligou-me para eu saber onde o encontrar*; 'it is possible that I arrive tomorrow' = *é possível eu chegar amanhã* ('personalised' infinitive); *é possível que chegue amanhã* (subjunctive).

CD4 Track 11

There is a group of verbs that have a different subjunctive form from what would be expected. They are the verbs that end in *-ou* for the 'I' form in the present tense: *estou, sou, vou, dou*: *estar / estou > esteja*; *ser / sou > seja*; *ir / vou > vá*; *dar / dou > dê*. The 'I' and the 'you (*o senhor / a senhora*) / he / she / it' forms are the same.

'it is necessary that you be here' (addressing *o senhor / a senhora*) = *é necessário que esteja aqui*; 'I hope it is possible' = *espero que seja possível*; 'do you want me to give him the book?' = *quer que lhe dê o livro?*; 'it is necessary that I go to Lisbon' = *é necessário que vá a Lisboa*; 'it is necessary that they go home' = *é necessário que vão para casa*; 'do they want us to go to Faro tomorrow?' = *querem que vamos a Faro amanhã?*

'it is possible that I may want it tomorrow' = *é possível que o queira amanhã*; 'to mean' = *querer dizer* (literally: 'to want to say'); 'it is important that you should know what this means' = *é importante que saiba o que quer dizer isto*.

CD4 Track 12

'he asked me if I had rung Pedro / Maria' = *perguntou-me se tinha ligado ao Pedro / à Maria*: here 'if' means 'whether'. But when you use 'if' as a

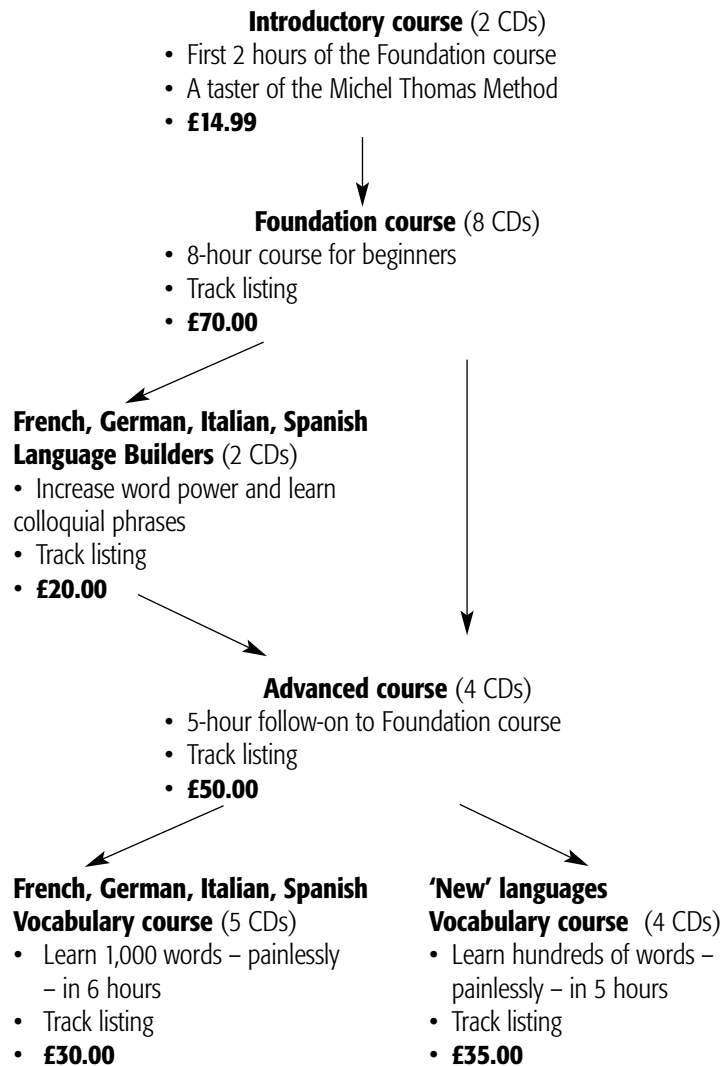
condition in the past, i.e. about something that did not happen, as in 'if I had rung you I would have known that you weren't coming', this 'had' is a different 'had' – it's about something that is in doubt, so we use the subjunctive. And as it's in the past we use the past subjunctive. This is formed from the 'they' form of the 'dot' past tense: take off the '-ram' and replace it with -sse for 'I' and 'you (*o senhor / a senhora*) / he / she / it', -sses for 'you, Roberto', -ssemos for the 'we' and -ssem for the 'they' and 'you all': 'If you had called me last night, and if you had told me that you were going to arrive today, I would have waited, I would have made a reservation, we would have dined, we would have gone to see it and it would have been very good.' = *Se me tivesse ligado ontem à noite, e se me tivesse dito que ia chegar hoje, teria esperado, teria feito uma reserva, teríamos jantado, teríamos ido vê-lo e teria sido muito bom.*

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